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NATIVE POETRY OF NORTHERN BRAZIL.

BY RUDOLPH SCHULLER.

BRAZIL is undoubtedly one of the richest fields for gathering folkloristic materials. This is due to the circumstance that its present population is composed of very different ethnic and linguistic elements, — chiefly Portuguese, Indian, and Negro. Their influence, especially on the Portuguese language as spoken to-day, is quite noticeable, and it is apparent also in all manifestations of the social life of the genuine "Brazileiros."

The curious territorial conformation of Brazil, with its varied topographical and climatic conditions regenerating distinctive regions each with a fauna and flora all its own, has in part brought about a regional individualization of the people. Therefore it is not quite correct to speak of a folk-lore of Brazil.¹ Nearly every one of the twenty states or regions has its own special provincial terminology,² derived from native Indian languages, its typical manners and customs, traditions, legends, superstitions,³ popular festivals, dances,⁴ songs, etc., which differ one from another sometimes even in the same state.

The first of the songs here published (p. 367) is used especially during the Carnival. I have often heard it in Rio de Janeiro. It seems, however, to be a *modinha* of northern origin called "*Toada Sertaneja*."

Sertão (for *desertão*) is an abbreviation and at the same time an augmentative of *deserto*. In the earlier Jesuit chronicles,⁵ *sertão* is a synonyme of *matto* ("virgin forest"). In Matto-Grosso, *Sertão*

¹ See Folk-Lore Amazonense, a very useful book, published by Dr. José Verissimo of Pará, the title of which has been chosen with good reason.

² For instance, the term *maca-šera* is applied to non-poisonous *mandiôca*-root (*mandiôca mansa* is equivalent to *yuca* of the Carib-Aruác linguistic stock) only by the half-blood natives of the Jurúa and other southern tributaries of the upper Amazon. *Maca-šera* is equivalent to *aypí* (a Tupi word) of the southern and eastern states of Brazil. *Mandiôca* or *mandiôca brava* (poisonous) is the *boniata* of the Taino of Hayti and other West-Indian islands. In Paraguay, however, *mandiôca* is applied to both kinds of roots indiscriminately. *Maca-šera* is an Aruác word, probably of Páno-Aruác origin; cf. *ixér* ("yucca") of the Chayma-Carib, a word whose origin seriously puzzled Von den Steinen (Die Bakaíri-Sprache, Leipzig, 1892).

³ Superstições Rio-Grandenses, by the Rev. Father Carlos Teschauer, S.J.

⁴ The *Sairé* is typical of the Amazon basin. The *Mašise*, however, is of African origin. It is the favorite dance of the former negro slaves of Brazil, especially on the 13th of May, the day of their final liberation from slavery (1888), and in some Broadway cafés too.

⁵ See, for instance, Father João Felipe Bettendorf, *Chronica da Missão da Companhia de Jesus no Estado do Maranhão* (1698), published in Rio de Janeiro in 1910 (Revista Trimensal do Instituto Historico e Geographico do Brazil, Tomo lxxii, Parte I^a: cf. "Os descimentos de Indios do Sertão").

means the high plains, partly campo and partly bush.¹ This designation is also applied in the state of Goyáz. In northern Brazil — Bahia, Pernambuco, Piauí, Ceará, Maranhão, etc. — the term *Sertão* includes also the plains of the "Hinterland," especially those partly covered by the extensive *Catinga*,² an impenetrable thicket formed mostly of *Leguminosæ*, comprising an area that is larger than that of Germany and France together. This *Sertão* is, even at the present time, the least-known region of Brazil.³ In former times it was the habitat of the Carirí Indians, — the "Tapúya" tribes so called, who were the allies⁴ of the Dutch during their occupation of a large portion of northeastern Brazil in the seventeenth century.

The term *Cabóca de Caxangá* refers to a young half-blood Indian girl of the small village Caxangá, in the interior of the state of Pernambuco. *Cabóca*, or *Cabócla*, is the feminine form of *Cabôco* or *Cabôclo*. This word is of Tupí-Guaraní origin. *Cabócla* and *Cabôclo* are corruptions of the former. The phonetic system of the Tupí-Guaraní lacks *l*; and a number of sound-clusters, like *c* and *l*, are unknown in that Indian language. *Cabôco* (feminine *Cabóca*) is a synonyme of *mestiço* (a half-breed of Portuguese and Indian blood). The translation as given by Koenigswald,⁵ "descended from a white man" (derived from the Tupí word *cari-boc*), is more than hypothetical. Marcgrav uses *cariboca* for half-breeds of Indian and negro blood.⁶ In spite of all that has been said on the origin of *Cabôclo*, it seems to me to be simply a corruption of *cariboca*, a Tupí word signifying "the white man's house" (i. e., where white men are settled), derived from *cari* or *carib(a)*, "foreigner" (not *abá*, the Tupí for "Indian"), and *óca*, "house." Thus *carib-óca* means "born at the white man's house" (descended from a Portuguese). There is no doubt that this form, *caribóca*, is etymologically connected also with the nickname "Carióca,"⁷ at the present time applied by the natives of the city of Rio de Janeiro to

¹ *Capões*, from *capão* (Tupí [?]) of the "Brazileiros." Compare *Capão*, *Capoeira*, *Restinga*, in "Estudos lexicographicos do dialecto brasileiro," by A. J. de Macedo Soares (Revista Brasileira, 2^a Epoca, Tomo iii, Rio de Janeiro, 1880, pp. 224-233).

² Perhaps from Tupí-Guaraní *caá* ("wood").

³ Dr Ph. von Luetzelburg, a noted German botanist of Munich, entrusted by the Brazilian Government with the study of the curious vegetation mentioned above, is preparing a large memoir on his journey across the *Sertão* of northern Brazil.

⁴ Gasparis Barlaei, Rerum per octennivm in Brasilia, etc. Amstelodami, 1647.

⁵ "Die landesüblichen Bezeichnungen der Rassen und Volkstypen in Brasilien," by Gustav von Koenigswald (Globus, Bd. xciii, No. 12, Braunschweig, 1908, pp. 194-195).

⁶ Historia Natur. Brasiliae, 1658.

⁷ Unfortunately I could not obtain a copy of Nogueira's "Etimologias Brazilicas, II. Carioca, O que significa." (in Annaes da Bibliotheca Nacional do Rio de Janeiro, Tomo ii, Rio de Janeiro, 1877). *Tapúya* is to-day a synonyme of *Cablôco*, especially in the Amazon basin; while in earlier times it was applied only to Indians of Carib-Aruac origin, such as the Carirí of the Sertão of Pernambuco and Parahyba do Norte.

themselves in contrast to the natives of the Federal district called "Fluminenses" (from *rio—flumen*, "river").

Caxangá, the name of an *aldeia* in Pernambuco, is of Carirí-Carib origin, and belongs to the typical geographical nomenclature of Indian origin still existing and in use in that state of Brazil. This nomenclature is an important criterion in the study of the former territorial extension of the Carib-Aruác Indians in northern Brazil.¹ All my attempts to find out when and why this song was introduced into Rio de Janeiro for special use during the Carnival were unsuccessful.

The second *modinha* (p. 371) is typical of Bahia, the capital of the state of the same name in northeastern Brazil. It is undoubtedly of African origin, or at least derived from an African source of the same type.

Vatapá is a favorite meal of all "Bahianos," and of course of African origin too.

The alleged African origin of *yôyô*, *idiô*, or *nhô-nhô*, chiefly applied to children by their negro nurses, is unsupported. It seems to be an abbreviation of *Senhor* ("sir," "master"). *Nhô* reduplicated becomes *nhô-nhô*.

The third song (p. 372) is used mostly in the "Hinterland," the aforesaid *Sertão* of Pernambuco.

Xixi is the familiar abbreviation of *Maria* ("Mary").

The songs *A Cousineira* (i.e., "The Female Cook" [p. 374]) and *Caro Bem* (i.e., "Dear Sweetheart" [p. 375]) may be of Portuguese origin, but I am not sure on this point.

I. TOADA SERTANEJA — CABÓCA DE CAXANGÁ.

Ao Pernambuco — o insigne violãoista.

Cabóca de Caxangá
minha caboca vem cá

Laurindo Punga
Chico ² Dunga,
Zé ³ Vicente
essa gente
tão valente
do sertão de Jatobá ⁴
i o damnado

¹ "Zur Affinität der Tapúya-Indianer des Theatrum Rerum Naturalium Brasiliae," in *Internat. Archiv für Ethnographie*, Bd. xxi (Leiden, 1912), Separat-Abzug, p. 21.

² For "Francisco."

³ For "José."

⁴ Tupí word, "a tree" (*Hymenaea*); also a small town in the interior of the state of Pernambuco, probably so named because of the great number of Jatobá-trees in its neighborhood.

do afamado
 Zéca ¹ Lima,
 tudo chora numa prima
 tudo qué ² ti conquistá.³

Cabóca de Caxangá
 minha cabóca vem cà.

Quiria ⁴ vê
 si essa gente
 tambem sente
 tanto amô ⁵ como eu senti,
 quando ti vi
 em Carirí! ⁶
 atravessava
 um regato
 no quartáo
 i escutava
 lá no matto
 o canto triste do urutáo!⁷

Cabóca, demonio máo,
 som triste, como o urutáo!

Ha muito tempo
 lá nas moita(s)
 das taquara(s) ⁸
 juncto ao monte
 das coivara(s),
 não te vejo tu passá!⁹
 Todos os dia(s), inte ¹⁰ a bocca
 da noite,
 eu te canto uma toada
 lá debaixo do Indayá.¹¹

Vem cá, cabóca, vem cá,
 rainha de Caxangá.

Na noite santa
 do natá,¹²

¹ For *Zeferino* (?) or *Candido*.

² *Quer*, "wishes."

³ *Conquistar*, "to conquer."

⁴ *Queria*, "I wished."

⁵ *Amor*, "love."

⁶ Carirí, a place in the interior of the state of Pernambuco; also a small town and a chain of mountains in the same state. Carirí is also the name of a Carib-Indian tribe of the river São Francisco (cf. Martin de Nantes, *Mission chez les Cariris* [Rome, 1889]).

⁷ A night-bird, *Nyctibius* sp.? *Urutáo* is a Tupí word.

⁸ Tupí name of a cane.

⁹ *Passar*, "to pass."

¹⁰ *Até*, "until."

¹¹ "Palm-tree" (*Attalea humilis*, Mart.) *Indayá* is a Tupí word.

¹² *Natal*, "Christmas."

na encruziada,
 eu ti isperei ¹
 i discantei
 inté o rompé ² da manhã!
 Quando eu sahia
 do arraiá ³
 o só ⁴ nacia ⁵
 i la na grota já se ouvia
 pipiando a jassanã. ⁶

Cabóca frô ⁷ da manhã,
 som triste como a acauã. ⁸

Vinha trotando
 pela estrada
 na mujica ⁹ . . .
 Vi-te embaixo da oitica, ¹⁰
 conversando com o Manoé ¹¹
 Sinti, caboca istremecê ¹²
 dentro do couro
 arreliado,
 atrapaiado ¹³
 o coração do meu quicé. ¹⁴

Cabóca, inda ¹⁵ tenho fé,
 de fazê ¹⁶ figa ao Manoé!

Disapiei-me da mujica . . .
 andei a tôa,
 lá ná beira da logôa
 chorei mais do que um chorão!
 Vinha de ionge ¹⁷
 dos ataio
 da baixada

¹ *Esperei*, "waited."

² *Romper*, "to break."

³ *Arraiá*, "town," "small village."

⁴ *Sol*, "sun."

⁵ *Nascia*, "rised" (arisen or risen).

⁶ Tupí name of a certain bird.

⁷ *Flôr*, "flower." The change of *l* to *r* and *r* to *l* is very common, especially in the spoken language of the lower social classes in South America. For instance: Chile, *es-parda* for *espalda* ("shoulder").

⁸ *Avis inimica serpentum*; a falcon (Martius, Glossaria).

⁹ Perhaps of African origin. I do not know what it means.

¹⁰ A wild plant, *Soarezia nitida*, according to Freire Allemão.

¹¹ *Manoel*.

¹² *Estremeci*, "I trembled."

¹³ *Atrapalhado*, "confounded."

¹⁴ Of African origin, a bird, *quicé*, only used in northern Brazil.

¹⁵ *Ainda*, "yet."

¹⁶ *Fazer*, "to make."

¹⁷ *Longe*, "distant."

o mugido da boiada
que sahia do sertão!

Cabóca sem coração,
ó rosa d'este sertão.

Eu n'essa noite
no mucambo ¹ do Zé ² Mola
suspirei n'esta viola
i pru ³ via só di ti! . . .
Laurindo, Pedro, Lucas Antonio.
Nhô ⁴ Francisco;
Zé Porteira
i Zé do Visco
um a um, eu lá venci!

Cabóca, eu morro pru ³ ti.
só pra ⁵ ti amá eu nasci!

Em Pajaú, ⁶ em Caxangá,
em Cariri, em Jabaotão,
eu tenho a fama do cantô ⁷
i valentão

Eu pego o touro
mais bravio
quando em cio
como ponho em disafio
em cantadô ⁸
logo no chão!

Cabóca, sem coração,
ó rosa, deste sertão!

Cabra damnada, assubo
pela gamelera
como a onça mais matrera,
o mais ligeiro *punage*! ⁹
Eu faço tudo.
só não faço
é mi querê ¹⁰

¹ *Mucambo*, of African origin. *Mucama* means "maid;" and *mucamo*, "waiter." In the Amazon basin, *mucambo* is a synonyme of *Quilombo*, or a place of meeting for escaped slaves, called *neger maron* in French Guiana (*cf. cimarrón* of the Spaniards).

² José.

³ *Por*, "for."

⁴ *Nhô* is an abbreviation of *senhor*, "sir" (*cf. ñô* of the "Rotos" or low classes of Chile).

⁵ *Para*, "for."

⁶ Pajaú or Pajahú, a small village in the interior of the state of Pernambuco.

⁷ *Cantor*, "singer."

⁸ *Cantador*, "singer."

⁹ Probably of African origin. I am ignorant of its meaning in this combination.

¹⁰ *Querer*, "to like."

teu coração
maís buliçoso
do que o *sacipererê*.¹

Pru que te fez Deus, prunque²
da cô(r) das frô dos ipê³

Mas quando eu canto na viola
a naturega,
tu não vê eu mi a tristeza,
me põe triste e jururù.⁴
Assim eu canto
a minha dô
só quando a noite
vem fechá⁵ todas as frô
i abre a frô
do embirussú.⁶

Cabocá, um demonio és tu! . . .
ó frô do embirussú.

2. O VATAPÁ.

(Cançoneta para duas pessoas.)

M. — O Vatapá
H. — comida rara
M. — E' assim. Yôyô que se prepara.

O Vatapá	} ambos.
comida rara	
E'assim yôyô	
que se prepara	

M. — Você limpe a panella bem limpa
E o peixe lá dentro ha de estar
Bote leite de côco e gengibre
E pimenta da Costa e fubá

¹ A corruption of *yací-terêrê* ("a spectre"), similar to the *Tuntchi* (*tumĩši*) of the Pano Indians of eastern Perú. Ambrosetti has published a very detailed account on the tale of the *yací-terêrê* among the Paraguay half-blood Indians in Bol. Inst. Geogr. Argentino, Buenos Aires. *Yací-terêrê* is a Tupí-Guaraní word, derived from *yaci* ("moon") and *yaguãteré* ("tiger"). It is interesting to note the change of *y* to *s* (cf. *Yamundá* to *Samundá*, *Yurí* to *Surí*, *Joane* to *Soane*).

² *Porque*, "why," "what for."

³ Water-plant (?); *ipê* in Tupí means "water-foot" (-duck).

⁴ From Tupí: "melancholy," "sad."

⁵ *Fechar*, "to close."

⁶ *Embirassú*, Tupí, also *Imbiruçú*, the plant *Bombax* (cf. *chambira*, "*astrocharium*"). *Embi*(?). *Assú*, *açú*, *guaçu*, "great in length, but not in height." The name "Embira" for a river in eastern Perú, however, is of Pãno-Aruác origin; as probably also *chambira*, which is applied to a plant and also to a northern tributary of the "upper Amazon."

Camarão com rabinho se ajunta
Mas depois da cabeça tirar . . .

H. — Mas então a cabeça não entra?

M. — Qual cabeça seu moço, que nada.

Meche direito
p'ra não queimar
Meche com geito.
O Vatapá!
O Vatapá
Para se comer
E' quente yôyô
Quasi a ferver

Vá mechendo de vagar, não pare:
Junte o molho, que deve estar feito
Depois ponha os pratinhos na mesa
E a colher no centro e com geito.

H. — Mas o bom trovador bem precisa
O dedo metter no *quitute*.¹

M. — Mas yôyô o provar não se póde.

H. — Qual provar, bahiana, que nada.

Meche direito
Bem devagar
Meche com geito
P'ra não queimar.
Meche com geito
O Vatapá!

H. — Assim, Bahiana
Bem devagar.

3. AVE MARIA DO SERTANEJO.

I.

Oh! Xixi!
Eu hoje inda ² não te vi,
Que é feito de tí,
ó divina
flor da campina!
Sob os teus cafezaes
não te vejo mais!
Oh! Xixi! Oh! Xixi!
Porque tu deixaste
de passar
por aqui?!

¹ *Quitute*, a word of African origin meaning "a delicate meal." *Quituteiro*, "a man of great experience in preparing delicate meals."

² *Ainda*, "yet."

Oh! Xixi!
Eu hoje inda não te vi . . .
 Inda não te vi
 lá na matta
 cabocla ingrata . . .
Não te vi por meu mal,
 lá na milhará!
 Que sertaneja tão mal
 te fez!
Andas bem longe d' aqui . . .
 talvez.

II.

Tu que animas
 e consolas
tantas rimas
nas violas . . .
tu que te fazes de mouca,
 por teu nome andar
 de bocca em bocca!
 Tu que deixas
 nos caminhos
 tantas queixas
 e carinhos . . .
Foge de mim . . .
 Foge de mim,
que inda hei de amar-te
 assim.

Quando á tarde,
 ó serrana,
tu voltares
 á choupana,
tem pena do desgraçado . . .
Vem sentar te um pouquinho
 a meu lado! . . .
Vem sem medo,
n'um gracejo,
dar-me um beijo
 em segredo! . . .
 Foge de mim! . . .
 Foge de mim,
que inda hei de amar-te
 assim.

Quando á missa
 vaes n' aldeia,
 toda a egreja
 fica cheia. . . .
Tu que os corações remocas,
quando és dona das festás

nas choças!
 Tudo chora
 nestas mattas
 a senhora
 das ingratas! . . .
 Foge de mim!
 Foge de mim,
 que inda hei de amar-te
 assim.

Oh! meu bem!
 Saudades de ti me vem!
 Ouço agora!
 Alem,
 chora o dia
 uma ave-maria.
 Eu começo a chorar,
 a rezar
 tambem
 a canção
 da paixão
 Oh! Meu bem!
 Que magua
 de ti me vem,
 quando o sino, além,
 deixa os meus olhos
 razos d'agua!
 Não me vês a chorar,
 a rezar
 tambem
 nestes suspiros que vão d'aqui,
 como saudades
 atrás de ti.¹

4. A COUSINHEIRA.

Sei depenar qualquer franguinho
 Amollecere um gallo duro
 E com dois ovos, um pratinho
 Fazer eu sei, tambem lhe juro.

Tenho limpeza na cosinha,
 Tudo é lavado com cautella,
 Brilha o fogão mais a biquinha,
 A frigideira e a panella.

Coro: Bato bem batido
 Separando a clara } Bis
 Nada de misturas }
 Que eu não sou *Arara*.²

¹ *Tango indigena do Caronel Gasparino*, "Indigenous tango of Colonel Gasparino."

² Probably of Tupí origin, "makaw."

Quando apresento a meu patrão
 Peixe de forno recheiado,
 Elle diz logo: oh que peixão
 Faça-me um molho apimentado.
 E cheira emfim toda a travessa
 Vai avançando no pitéo.
 Come, repete e até confessa
 Que cousa igual não tem ao céu.

Coro: Socco bem soccada
 Uma pimentinha } Bis
 Azeite e vinagre }
 E uma cebolinha.

5. CARO BEM.¹

Uma vez um sujeito
 Muito namorador
 Andava conquistando
 A filha de um doutor;
 O pobre namorado
 Andava impressionado
 Porque a menina assim que o via
 Tremendo lhe dizia:

— Foge, meu caro bem!
 Foge, que vem papá
 Si elle te encontra cá
 Dó ² de ti elle não tem
 Vae, meu caro bem.

Um dia foi pedir
 A bella em casamento;
 Mas o pae da pequena
 Não deu consentimento;
 E como é cabra máu
 Depressa apanha um páu.
 Vendo que o velho vae fazer fita
 A namorado grita:

— Foge, meu caro bem!
 etc. *ut supra*.

Si bem que o rapaz fosse
 Namorado modelo
 Amando muito a bella,
 Amava mais o pello.
 Por isso sem demora
 Dalli foi dando a fóra
 Mas a dez leguas ainda em surdina
 Ouvia a voz da menina:

— Foge, meu caro bem!
ut supra.

CHICAGO, ILL.

¹ Cam a musica da *Caraboo*; seems to be an African melody.

² *Dôr*, "*compaixão*."